

CD 99-14/15



## FACULTY OF MUSIC

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*presents*

### **WIND SYMPHONY & CONCERT BAND**

Stephen Chenette & Cameron Walter

Conductors

Lee Bartel, *narrator* & Jean MacPhail, *mezzo soprano*

Saturday, January 30, 1999

8:00 p.m.

MacMillan Theatre

98

UNIVERSITY OF TORONTO

99

# programme

## CONCERT BAND

*Cameron Walter, conductor*

**Dmitri Shostakovich**  
(1906-1975)

Symphony No.11 "1905" Second Movement  
*arr. Larry Daehn*

7

**Hans Werner Henze**  
(1926-)

The Adventures of Don Quixote  
1. Morning Ride (Sinfonia)  
2. The Tragic Hero  
3. Sancho Panza's Banquet  
4. Dulcinea (Minuetto)  
5. Battle with the Windmill Sails

10

↔

20

**Bill Connor**  
(1956-)

Tails Aus Dem Vood Viennoise  
1. Cemetery  
2. Dawn Assault  
3. Just Retribution

- intermission - 15

## WIND SYMPHONY

*Stephen Chenette, conductor*

### "the voice of the soul"

**Edward Grieg**  
(1843-1907)

Funeral March  
*for Brass Choir*  
*rescored by Geoffrey Emerson*

7:00

**Gustav Mahler**  
(1860-1911)

Um Mitternacht  
*from Lieder von Rückert*  
Jean MacPhail, mezzo soprano

stand 8-9

**Tibor Polgar**  
(1907-1993)

The Voice of the Soul (1989)  
*A fantasy for concert band*  
1. Struggle with emotions  
2. On calmer waters, but still not without any ripples  
3. Scherzo Diabolico

16.

15

**Aaron Copland**  
(1900-1990)

Lincoln Portrait (1943)  
Lee Bartel, speaker  
*transcribed by Walter Beeler*

stand + 13  
mic → 10

# programme notes

**Dmitri Shostakovich**  
(1906-1975)

Symphony No.11 "1905" Second Movement  
arr. Larry Daehn

The second movement of this symphony is subtitled "January 9th: Bloody Sunday". On that Sunday, thousands of men, women and children marched to the Tsar's Winter Palace in St. Petersburg to petition him for social reforms. They carried religious icons, banners of the Tsar and sang religious songs. Alexandra Kollanti, who witnessed the afternoon, wrote: "They waited for hours but the Tsar would not come out. There were bugle calls in the distance, heard with clarity in the frosted air. The crowd was still smiling. There was an unusual booming sound and people were falling nearby, women and children dropping like sparrows in the snow. The people could not believe what was happening- the Tsar's mounted police were attacking the unarmed people. Thousands were wounded and killed." The opening Adagio is titled "Palace Square" - an empty, cold setting for tragedy. The sound of the drums announces the appearance of the Cossack soldiers and through a tense fugue section we hear the inevitability of destruction. Percussion and brass represent the attack with the movement ending with soft trills from the woodwinds representing the dead and dying.

**Hans Werner Henze**  
(1926-)

The Adventures of Don Quixote

1. Morning Ride (Sinfonia)
2. The Tragic Hero
3. Sancho Panza's Banquet
4. Dulcinea (Minuetto)
5. Battle with the Windmill Sails

Henze's adaptation of Paisiello's opera Don Chisiotte (1769) received its first performance in 1976. The opera includes extensive music performed by an on-stage wind band and has been arranged into this suite by the composer and his orchestrator Norbert Studnitzky.

**Bill Connor**  
(1956-)

Tails Aus Dem Vood Viennoise (1993)

1. Cemetery
2. Dawn Assault
3. Just Retribution

"Like a Mahler Symphony for Winds" is how the English composer Bill Connor describes this large scale work for band. Presented in three continuous movements, the musical language is heavily ironic and includes quotations from other romantic works presented in a dream-like sequence.



**Edward Grieg**  
(1843-1907)

**Funeral March**  
*rescored by Geoffrey Emerson*

Edward Grieg composed the Funeral March on the day that he learned of the death of his close friend, Richard Nordraak (1842-1866). Originally for piano, he later scored it for military band and also for brass choir. At Grieg's request, it was performed at his own funeral.

**Gustav Mahler**  
(1860-1911)

**Um Mitternacht**  
from *Lieder von Rückert*  
Jean MacPhail, mezzo soprano

Um Mitternacht is one of a group of five orchestral settings of poems by Friederich Rückert. The accompaniment is unusual in its original use of wind instruments, percussion, and harp, without strings. The song begins with anguish in the darkness of midnight and ends with the triumphant affirmation of the "Lord of Death and Life, who keeps watch at midnight".

At midnight I awoke and gazed up to  
Heaven.

No star of all the starry host  
Smiled down upon me at midnight.

At midnight my thoughts went out into  
the bounds of darkness.  
No light brought me thoughts of comfort  
At midnight.

At midnight I noted the beating of my  
heart;  
I felt a single pang of pain  
At midnight.

At midnight I fought the battle of  
human woe;  
But with all my power I could not decide it  
At midnight.

At midnight I gave the power into Thy  
hand.  
Lord, Thou keepest watch over life and  
death,  
At midnight.

**Tibor Polgar**  
(1907-1993)

## **The Voice of the Soul (1989)**

*A fantasy for concert band*

1. Struggle with emotions
2. On calmer waters, but still not without any ripples
3. Scherzo Diabolico

Tibor Polgar was born in Budapest in 1907 and graduated from the Liszt Academy of Music, where he studied with Zoltan Kodaly. For twenty-five years, he was head of music with the Hungarian Radio, and conductor of its symphony orchestra. Polgar was a prolific composer whose works include operas, radio and film scores, chamber music, and vocal, orchestral, and solo composition. He was a member of the University of Toronto's Opera Department and the Canadian Opera Company's music staff for a number of years. He wrote many compositions for winds, and these have received frequent performances by the University of Toronto Wind Symphony and Concert Band. The following notes are adapted from comments by the composer:

Life is full with struggle against odds while the soul is suffering. There are, of course, calm, serene, peaceful periods as well in our life, but, mostly at the bottom of these there is the shadow of worries and difficulties. The devil of wickedness and sin is lurking temptingly there all the time to exploit this, causing suffering to the sensitive human soul.

The Fantasy consists of three movements. The title of the first movement is "Struggle with Emotions". Like the stormy sea rambles the upward, urging, plaintive melody, the torments of doubt, hope and hopelessness fight with each other in the stormy human soul, which wants to rise above them. The movement comes to an end, energetically and firmly, with the striving-to-rise motive, rough chords, and rapid scale passages.

The second movement is slow: "On calmer waters, but still not without any ripples". The melody, played by the saxophone and then by high woodwinds, mirrors an idyllic mood. This mood is broken by rhythmic interjections, like ripples on a calm sea. The human soul cannot totally calm down. The yearning melody returns, this time with the full ensemble, and the movement closes like a deep sigh.

The third and last movement is: "Scherzo Diabolico", or devilish scherzo. Although "scherzo" usually means "joke", here it refers to the devil lurking constantly around us, temptation playing a joke on us, testing us. Strange rumblings of the percussion can be heard, then a mysterious melody, like the devilish laugh of the evil spirit popping up everywhere, provocatively and viscerously. The entire movement mirrors the surge of emotions, the desire to escape from Evil, or avoid meeting it. Not an easy task, it chases us, tempts us all through our lives. There is no absolution from elsewhere; we have to find it ourselves if we want to be rid of the evil. The music is not cheerful. It is, rather, full with emotions, like Life itself.



**Aaron Copland**  
(1900-1990)

**Lincoln Portrait (1943)**  
Lee Bartel, narrator  
*translated by Walter Beeler*

Aaron Copland was born in New York City on November 14, 1900. He studied in New York City with the American composer Rubin Goldmark and in Paris with the influential French teacher Nadia Boulanger. Although his earliest work was heavily influenced by the French impressionists, he soon began to develop a personalized style. In the mid-1930s Copland turned to a simpler style, more melodic and lyrical, frequently drawing on elements of American folk music. His best work of the 1940s expresses distinctly American themes.

Using a text culled from the letters and speeches of Abraham Lincoln, Copland composed *Lincoln Portrait* in 1942. This piece contains original musical material and also two songs of the period: the famous "Camptown Races" and an 1840 ballad originally known as "The Pesky Serpent" and later retitled "Springfield Mountain", both of which are treated rather freely than literally. The work falls into three sections. In the opening part, Copland attempted to suggest "something of the mysterious sense of fatality that surrounds Lincoln's personality [and also] something of his gentleness and simplicity of spirit." The fast middle section is intended as a brief evocation of the background of Lincoln's time; it merges into the final part, where Copland's purpose was "to draw a simple but impressive frame about the words of Lincoln himself."

## upcoming events

**THU—FEB 11 AT 12:10 PM. WALTER HALL. FREE.**

Thursday Noon Series—I Profundi! Quartet in works by Britten, Bates and Murray Schafer.

**FRI—FEB 12 AT 8 PM. WALTER HALL. \$15/10.**

Faculty Artist Series—St. Lawrence String Quartet, with cellist Shauna Rolston and violist Max Mandel in works by Haydn, Loosemore and Tchaikovsky.

**THU—FEB 18 AT 12:10 PM. WALTER HALL. FREE.**

Thursday Noon Series—Canadian Music Competition's "Stepping Stone" winner showcase. Pianist Shoshana Telner in works by Mozart, Bartók and Schumann.

**FRI—FEB 26 AT 8 PM. WALTER HALL. \$15/10.**

Faculty Artist Series—"Songs We Love," a vocal recital by soprano Lorna MacDonald. Works by Schubert, Debussy, Obradors and Strauss.

**SAT—FEB 27 AT 8 PM. CHURCH OF THE REDEEMER. \$10/5.**

Choral Music on Campus—"Songs, Serenades and Spirituals," with the MacMillan Singers and Doreen Rao, conductor.

# about the artists

STEPHEN CHIENETTE had a distinguished performing career before joining the Faculty of Music having played major symphony orchestras holding the position of principal trumpet with the Minnesota Orchestra, Boston Pops, St. Paul Chamber Orchestra, and Denver Symphony, and appearing as a soloist with numerous orchestras. His trumpet teachers include Arnold Jacobs, Armando Ghitalla, William Vacchiano, Rafael Mendez, and Samuel Krauss. He received extensive training as an orchestral conductor studying with Leonard Bernstein, Hans Swarowsky, Frederick Fennell, Richard Lert, and Jean Morel, and is the conductor of the Hannaford Street Silver Band on two compact discs. A charter member of the International Trumpet Guild, he was twice elected Secretary, and is in his third term on its Board of Directors. His research includes the physiology of wind instrument performance and the French repertoire for trumpet and cornet. His articles and reviews have been published in *The Instrumentalist* and the *ITG Journal*.

CAMERON WALTER is Associate Dean and Co-ordinator of Performance at the University of Toronto, Faculty of Music. He teaches music education courses in the area of instrumental pedagogy and conducts the Concert Band and Brass Band. He has performed and recorded with the Canadian Opera Company and the National Ballet Orchestra, Tafelmusik, the Kitchener-Waterloo Symphony and the Hannaford Street Silver Band. Cameron Walter studied music education and performance at the University of Toronto, New York University and the Aspen Music School and completed his Ed.D. degree at the Ontario Institute for Studies in Education. Prior to his appointment at the University of Toronto he taught for the Scarborough and Etobicoke Boards of Education as well as the Toronto French School and the Royal Conservatory of Music. He has published books and articles in the area of Canadian jazz ensemble repertoire and regularly reviews new materials for several brass and instrumental music journals.

LEE BARTEL, Associate Professor of Music Education, has performed professionally, both as a violinist and as a singer. He has conducted school, church, college, and community choirs, given many clinics and workshops, as well as adjudicated regularly in both Canada and the U.S. Dr. Bartel is known internationally for his work in music education research and is the Director of the Canadian Music Education Research Centre and member of the Centre for Health Promotion. He is the Chair of the Research Commission of the Canadian Music Educators' Association and editor of the *Canadian Journal of Research in Music Education*. Since 1990 Dr. Bartel has worked with Neuropsychologists at the University of Toronto MacMillan Centre researching the use of music in the therapy of head-injured children. He is a member of the Accreditation Review Board of the Canadian Association of Music Therapy and the scientific designer of the internationally best-selling CD series, *Music for Your Health*.

JEAN MACPHAIL is a graduate of the Royal Conservatory of Music and the University of Toronto Faculty of Music. She went on to study in San Francisco and Rome. She has been soloist with the Canadian Opera Company, The English Opera, Opera in Concert, as well as soloist with the major Canadian orchestras. Most recently she has performed in the 25th anniversary of Opera in Concert, and an all Gershwin evening. The dramatic repertoire has been her specialty singing Verdi and Wagner. Ms. MacPhail is currently an Associate Professor at the U of T in the Voice department, as well as the Glenn Gould Professional Program at the Royal Conservatory of Music. Prof. MacPhail is married with three children and one granddaughter.

*Fred Peruzza, Director of Theatre Operations, MacMillan Theatre*



## WIND SYMPHONY

### Flute

Marisa Cervini  
Sonia Dragomir  
Aaron Humphrey  
Elizabeth Janzen  
Elizabeth K. Janson  
Lisa Kilgour

### Oboe

Megan Belluz  
Nanami Hasegawa  
Jonathan Leung, *cor anglais*

### Bassoon

Grytsje Schurer  
Adele Small

### Clarinet

Megan Chellew, *E♭ clarinet*  
Absalon Figueroa  
Claire Harvey  
Allison Norman, *bass clarinet*  
Rebecca Sajo, *alto clarinet*  
Kate Stewart  
Penelope Sutton  
Przemyslaw Raczynski

### Saxophone

Scott Cameron  
Wallace Halladay  
Shannah Nachoff  
Mark Tse, *tenor*  
Matthew Weil, *baritone*  
Ashley Weisdorf

### Trumpet

Mindy Funk  
Jeremy Hutton  
Edward Phillips  
Jessica Rowsell  
Suresh Singaratnam  
Danielle Treacy  
Brian Vincent

### Horn

Stephanie Braet  
Gail Van Nes, *principal*  
Scott Wevers  
Dianne Wilson

### Euphonium

Brad Ritson  
Andrew Shaw

### Trombone

Nick Francis  
Brad Dickson

### Bass Trombone

Colin Harris

### Tuba

Ian MacKenzie  
Inderjit Mudhar  
Clayton Warren ‡

### Percussion

Tim Francom  
Ian Gibson  
Brian Lahaie  
Dean Pomeroy

### Celeste

Sonya Sun Ah Sim

### Double Bass

Peter Olsen

### Harp

Yvonne Perrett

## CONCERT BAND

### Flute

Tasha Forster  
Heather Jay, *piccolo*  
Julia Spencer  
Laura Steele  
Sarah Thompson  
Deborah Wood

### Oboe

David Demel, *cor anglais* ‡  
Liesel-Ann Meusel  
Hannah Oh

### Bassoon

Renée Bérard  
Dennis Lee

### Clarinet

Beth da Costa  
Nina Hollington, *E♭ clarinet*  
Lilibeth Luczon  
Julie McCreary  
Kate McKelvey, *bass*  
Shawn D'Olivo

### Fiona Smith, *bass*

Carli Sussman  
Mai Yoshioka

### Saxophone

Laura May Elston  
Miguel Malaco  
Elaine Mead  
Jennifer Scott  
Patricia Stanton-Rhind  
Peter Hasek

### Trumpet

Jeffrey Chong  
Samantha Clarke  
Greg Colley  
Laura Dean  
Lisa Giffin  
Karen McAskill  
Eleanora Nolan  
Linda Sun-Hee Park  
Michael Samotowka

### Horn

Laura Bending  
Danielle Buckwalter  
Melissa Ross  
LeDieu Tran

### Trombone

Matthew Banks  
Alexander Eddington  
Tanya Sudy  
Leslie Wong

### Euphonium

James Housego  
Melissa Thornton

### Tuba

Alicia Broomhead  
Billie-Marie Crossman  
Paul Denomme

### Percussion

Tim Francom  
Ian Gibson  
Brian Lahaie  
Dean Pomeroy

‡ denotes Manager